

## Valences of the Dialectic II

By Fredrick Jameson

### I. Dialectics

Dialectics commences with a thesis, anti-thesis and synthesis – that one begins, poetically gets lost and wins, the nature of a poem – that in fact a mathematical jotting is then joined to a poem, and like that metonymy is with desire and wins. I believe in the poem of trauma, of all kinds in fact, and then metonymically slide through lovers, relationships even a friendship, as in Lynchian cinema, cars pass by, evenings are spent walking to get cigarettes and even Marxism on healthcare develops as a subject – that in fact cuts go that worker's protest is also part of the cuts, with cars passing by again.

### II. Lacan and Sirohi

Read his clinical case – a woman who was repressed in some harassment and violent symptoms, with a painting, in fact Irene, a painting and photograph – that becomes a film, a man spending his life at a art gallery, and pronouncing love – the case is cured by his psychoanalytic references to her, that in fact the frame is a clinical frame that it is describing a bad life, and is also short-circuited to her healing, the film with the clinic, that in fact it joins as a clinical freedom, that she is free and I am oppressed by the analysis and transference, even the healing commentary, that psychoanalysis is just the film itself.

### III. Valences

That in fact a difficult life changes its valences, it was poetic, and the dying hospital in Lacan changes its valence – a man is in a car and getting off.

### IV. Poem as Valences

One cannot lose with the poem – valences are captured, like an evocative man in love, he is busy on a road, smoking and drinking beer, and even throwing the bottle on the road and getting into a bus.